/162/

386 824 The following colors are produced with vegetable dyes: red (mbe; also the color designation for pink, ocher, brown) with the roots of a plant called béwoetse. (According to Hernandez, this is the Rubiaceae Relbunium hypocarpium.) The wool threads are boiled with these roots for about an hour and they are then put in the sun. For blue coloring (séin; light blue = séin-séin) the threads are boiled with the leaves of the indigo tree for an hour; for green coloring (oálye séin; oálye = species of bird with green feathers, thus literally "oálye blue"), with the leaves of the tamp tree; and for yellow coloring (škĩtc), with the leaves of the mũzec tree. The results of the dyeing are not always uniform. There are always deviations in the color. With a little experience, however, one can differentiate them from the purchased chemical dyes.

h) Pottery

323 The art of pottery is very little developed among the Paez and is essentially limited to larger or smaller, crudely fashioned, spherical-shaped pots (mĩtc) with a lip slightly curved outward. In use they are not hung up, but placed between the three hearthstones for cooking. Smaller, shallower bowls serve for roasting [531] the coca leaves. There are no vessels with handles. There is no ornamentation of any kind, neither painting, nor incising, nor [415 531 824] finger imprints. For drinking chicha or for fetching water only gourd calabashes (tőka) are used, which are exactly as unadorned and purely functional as the ceramic vessels.

323 463 The making of pots is a specialist's work. In Calderas there are three potters, two of whom are women. Only one of them, however, Santos Kiskue, works to keep a supply, whereas the other two make pots only on order. Santos Kiskue is about 40 years old and has a wife and four living children; four others [437] are dead. He has a horse, but no cow and no sheep. The latter he can do without, since he barters his pots chiefly for wool.

The technique of pottery among the Paez is a spiral coil technique. Since the shapes are very simple, a special

Since the shapes are very simple, a special
/162 cont./

463 apprenticeship with a master is not absolutely necessary; Santos
323 Kiskue, at any rate, began making pots by himself after an
[467] accident that left him with a stiff left wrist. He uses the unmixed clay that stands near his house. Out of this, constantly moistening it, he shapes on a /163/ board lying on the ground an even, round "clay sausage," which he then presses flat with the palm of his hand. He builds up his pots out of this in spirals. They are put with their lower part on a shallow clay bowl, so that he can turn them easily in closing up the junctures (Ills. 184 to 186 /see pp. 282-283/). He lets the freshly made pots dry for about a week under a roof, then he takes them to a place where there is sufficient dry wood. Here he places the pots very close together, stacks wood and twigs over them, and lets them burn for about two hours. They are then ready for use.

i) Candlemaking

388 At the three annual church festivals a large number of
[796] candles (mbéla; Spanish: vela) are used to decorate the church.
[462] They are in part purchased, but largely homemade. Everyone is
[824] familiar with the process of manufacture, but for the festivals it is men's work. The wax is obtained from the wood laurel (Myrica pubescens Willd), whose small fruits, measuring about five to eight millimeters in diameter, are harvested in great masses in April and May. For this purpose the twigs are struck off and stripped of the fruits over the round berry net that is put in the opening of a large fiber bag. After they are dried, they are poured into a bag, boiled, and squeezed. The wax, caught in a vessel and dried, was formerly an important commercial product in the trade with the whites. In making the candles, wax is poured over the wicks until the proper thickness is obtained.

k) Fireworks

389 No celebration and no church festival is possible without
[796] setting off the greatest possible number of fireworks. The fire-
[541] crackers required for this are made by the men themselves.
[462]

/319 cont./ concluded that the classification of Paez as a Chibcha language cannot be regarded as definite. The grammatical agreements may just as well be remnants of an older, or superimpositions of a younger, population layer. In addition there is the fact that in the sometimes centuries-long struggles since the Conquista considerable shifting and intermingling of populations have taken place. It is possible that the tribes existing or surviving today are only scattered remains or groupings that have been made up from other tribes only after the Conquista.

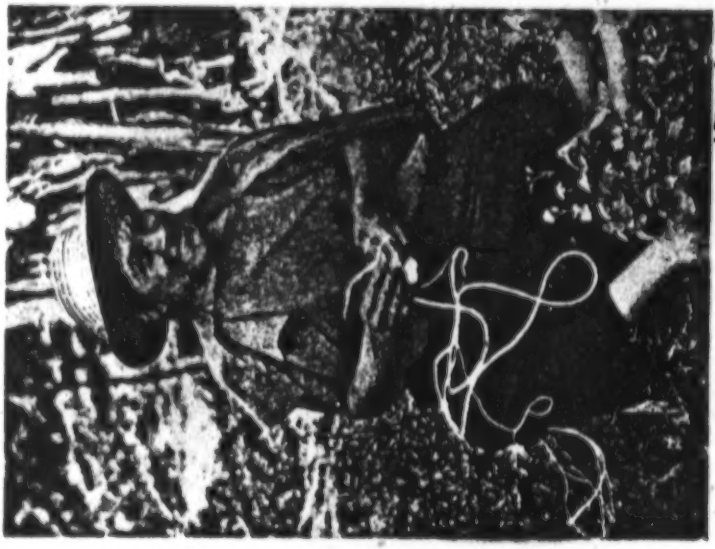
Culturally the Paez have nothing at all in common with Chibcha culture. The Chibcha language group established by H. Beuchat and Paul Rivet is a linguistic concept, which, in an uninterrupted extension from Nicaragua to Ecuador, embraces completely different cultures! For example, the Chibcha settlements on the plateau of Bogotá are compact villages, whereas the Paez live on individual farms. The agriculture of the Chibcha, with the use of a wooden spade, is relatively advanced in comparison with the digging stick and burned-clearing cultivation of the Paez. Technically the manufacture of Chibcha ceramics is far above that of the Paez, and it is certain that the Paez did not do any gold work. Among the Paez the sling was the principal weapon; among the Chibcha, club and spear with the spear thrower. In the Chibcha religion we have a creator-god or a tribal mother with a pantheon of other gods, with offerings of gold and emeralds; we find hero-temples, holy places, and sacred kings, while among the Paez, only shamans.

Thus we have a gaping division between the Chibcha language group and the Chibcha culture. Scientific terms, however, should be unequivocal and not designate different concepts with the same words. This is done correctly in Europe, for example, with /320/ the Indo-Germanic family of languages, the Dinaric race, or the band-ceramics culture.

The cultural concept of the Chibcha is the older one. In order not to identify and confuse the culture group with the language group which is completely different from it, the language group should have a different name, especially since it is not certain whether

1: Nachtigall--282 E-5 (1952-1953) 1955 SC15 Paez SC15

Ill. 184. Smoothing out the seams of a pot.



Ill. 183. Making a fiber bag

1: Nachtigall--283 E-5 (1952-1953) 1955 SC15 Paez SC15

323

Ill. 185. Rolling out a "clay sausage."

415
273
276

Ill. 186. Types of Paez ceramics.

7:Hernández de Alba E-5,1 (no date) 1946 SC15 Paez SC15
Moguex

with the right hand over the naked thigh. Two strands are similarly twisted together until the desired thickness is obtained. 283

Gourds.—Gourds are still widely used. They are picked when ripe, cleaned out, and dried. With small openings, they serve as containers for beverages and powdered lime. Some are made into bowls and others are cut up to make spoons. Today these objects are undecorated, but formerly in Timaná they were painted with a resin varnish very similar to that used in Pasto. (See p. 930.) Before the Spanish domination, gourds were also used as frames over which were stretched the prepared skin of the heads of their enemies killed in war. 415 824 [314] [721]

Metallurgy.—The metallurgy of these Indians was the same as that practiced throughout most of Colombia. The metals were gold, copper, and an alloy of the two (tumbaga). It is recorded that the Indians "worked gold," but the processes are not described. Specimens found recently in the territory, however, show molding, casting, and hammering. Metal objects included nose ornaments, parrot-shaped breastplates, necklaces with small animal figures, and some anthropomorphic idols. Gold occurs in this territory, particularly on the upper Páez or the Suin River. 325 [301] [532] [135]

Ceramics.—These tribes made and still make coiled pottery. Modern vessel forms include large jars for storing beverages and poorly shaped, crudely decorated containers for preparing and serving food. There is no individual specialization in this task, women making pots for their own family and not for trade. 323

Stone and wooden artifacts.—The native Indians made stone axes of a simple design, but stonework disappeared during the time of colonization, when the Indians could obtain manufactured iron weapons and utensils such as machetes, axes, hoes, shovels, etc. The manufacture of wooden objects—weaving, cooking, and farming implements and weapons—was furthered by the use of metal tools, and now is well developed, as exemplified by the trapiche (cane mill), a true machine made of wood. 324 182 322 249

Weaving.—Weaving, little practiced before the Conquest, developed with the post-Contact need for wearing more clothes and with the introduction of sheep, whose wool was used in addition to cotton. Weaving was and is exclusively the work of women (pl. 186). They prepare fine, uniform yarn with a common spindle, which they handle as they walk along the road (pl. 187, *top*). The loom is vertical, made of two horizontal rods fastened to two uprights. The warp runs vertically with a continuous thread. The horizontal weft is pressed down with a wooden sword. They also weave hemp bands on the loom. Woolen blankets are woven in natural colors, but some sashes have bright colors made of imported wool or of home-dyed wool. For red, they use one of the Rubiaceae (*Relbunium hypocarpium*), and for 286 [177] [462] [386]